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song as a jingling lyric, but in other hands it would assuredly have fallen into the jog-trot ballad form. Mr. Millard has produced a very passionate song, emotionally descriptive and highly dramatic in its effect. It contains one objectionable feature, namely, closing twice successively on the dominant of the key, which produces both sameness and tameness; but it is altogether the strongest work we have seen from his pen, and would seem to indicate that he is taking a higher view of his art than heretofore. We accord him praise for "Waiting," and hope that he will follow out this new vein.

The title page is exceedingly beautiful. Both the colored vignette and the lettering exhibit a most elegant taste. It is superior to anything of the kind that we have seen for years.

"*The Langham Polka*," composed by Harry Sanderson. Cramer & Co., London.

This comes to us from abroad, and has in it the old-fashioned ring, which we recognize as belonging almost exclusively to the compositions of Harry Sanderson. The melody is, of course, tender and flowing, possessing still that strongly marked beat which imparts spirit and swing, without destroying the pleasant sentiment. All the parts are equally good, and its melodiousness and simplicity would insure it popularity anywhere. It has an elegantly colored lithographic title page, representing the Langham Place Hotel, and is dedicated, by permission, to the Right Honorable Earl of Shrewsbury & Talbot.

La Hache's Morning Service complete. With easy Anthems and Introits, as authoritatively set forth by the Ritual of the Church Catholic, Protestant and Episcopal in America. La Hache & Doll, Barowne street, New Orleans.

Mr. La Hache has produced here the Morning Service complete, namely, the Venite, Te Deum, Jubilate, Benedictus, Ante-Communion Service, Short Anthems, Introits, Responses and Sanctus. In the production of these compositions Mr. La Hache has evidently aimed at simplicity, in order to bring them within the range of the average good choirs; he has always sought to shorten the Musical Service by avoiding unnecessary repetitions of words, without at the same time rendering the musical phrases abrupt and patchy. In both these aims he has succeeded, and has given us a work which we expect will be much used. We have pointed out frequently the absurdity of repeating the words over and over again, until they are positively rendered meaningless. These solemn songs of prayer and thanksgiving to God, should not be written as a musical exercise, but as a simple vocal setting of the sublime and inspired words, with an humble endeavor to express their meaning and give emphasis to their eloquent

force. Such words ought not to be used to make out the musical phrases, but, on the contrary, the music should be made, in expression and sentiment, to suit the words, just as they are.

Mr. La Hache has written much good music in this work; the spirit throughout is in keeping with the subject. The music is light, as contrasted with massive, without being in any part frivolous, while at the same time some strong dramatic effects are made by the simplest and most natural means. He evidently does not aim after effect, but he achieves it without straining or effort. There are evidences throughout that he has been well trained in the masses of the great masters, both in the style and in certain similarities, which, however, are mainly in such sequences and phrases, which are, seemingly by general consent, looked upon as common property.

Mr. La Hache includes two Te Deums, one for choral purposes, with solos, and the other for quartette choirs alone. They are both good, but we prefer the choral Te Deum, because the musical effects are grander, and the contrasts in sentiment, which are very marked in the words, are more absolute and more strongly defined. Some of the shorter pieces are of great excellence, and throughout the work passages of beauty frequently occur, while the whole is musically, and reflects high credit upon the ability of the far-off composer.

When this work becomes known, it will commend itself to every choir, for it is an eminently useful book, and is available for churches of all denominations.

Sing, Smile, Slumber. Serenade by Ch. Gounod. Arranged for piano, by Edward Hoffman. Wm. A. Pond & Co., N. Y.

Mr. Hoffman has arranged this very popular Serenade, in a graceful and effective manner. He has preserved its sweet, melodious flow, and has at the same time thrown around it a graceful tracery of figures, which might be likened to the floating fantasies of a dreamer. It makes a charming parlor piece, and should be popular with all good amateur players. For its performance it requires delicate and rapid execution, and a refined tone of sentiment.

Guards Polka. Composed by Edward Hoffman. Wm. A. Pond & Co., Broadway.

This Polka is both pleasing and brilliant. Its subjects are all melodious, flowing and graceful, and are, at the same time, characteristically marked and spirited. It is well written, and though not difficult, is very effective when played at its proper tempo. It is one of the pleasantest Polkas issued of late.

BARCELONA.—The baritone Zaughy is engaged for the coming season at the *Liero*. He will first appear in the *Huguenots*.

ANOTHER "POSITIVE CONFIRMATION."

As far as we remember, the Steinways have now had four "positive confirmations," and two jollifications over the Gold Medal which they have gained in Paris, and which four "confirmations" and two jollifications have been found necessary to confirm as the first medal over everybody else. And still it is as far from being the first Gold Medal as ever.

Confirmation No. 1. They advertised that they had the Grand Gold Medal some time before the Jury met, which would seem to prove that somebody had been feeling the pulse of said Jury, and fancied that it was "all right."

Confirmation No. 2. After the Jury had met, they received an ocean telegram from somebody confirming Confirmation No. 1, so that now they really had the first Gold Medal, and no mistake. Then the flags went up, and the champagne went down, and the flags went down too, as a subsequent telegram announced that that wretched Broadway & Son, of London, who left the Steinways away down the list in the London Exhibition in 1862, was again ahead.

Confirmation No. 3. When the Emperor distributed the medals, and gave Chickering the Decoration of the Legion of Honor, in addition to the medal as an Exhibitor, they pompously announced that the Imperial Commission had distinctly classified their's as the first medal, thus confirming Confirmations Nos. 1 and 2, and placing them at the head of everything, John Broadwood & Son, of London, and Chickering's Gold Medal, Legion of Honor and all, to the contrary notwithstanding.

Confirmation No. 4. As the three first confirmations seemed to leave the public greatly in doubt as to the truth of either of them, especially in the face of Chickering's Legion of Honor and Gold Medal, and John Broadwood & Son, of London, it was deemed necessary to confirm Confirmations Nos. 1, 2 and 3. So the Steinways have now got up, lithographed we should say, the very out-and-out Official Report signed by some members of a jury, called the International Jury, certifying that the first Gold Medal for American pianos was unanimously awarded to Steinway & Sons. This Confirmation No. 4 should certainly confirm Confirmations Nos. 1, 2 and 3, but alas! such is not the case. To award unanimously, the names of all the Jury should be recorded! Where are the names of the other Jurors?

And how is it about the Gold Medal over all competitors? If their's was the first Gold Medal, it would include John Broadwood & Sons among the beaten, but the confirmation No. 4, only says first Gold Medal for American pianos!